



INDIAN MUSIC AND THE WEST

GERRY FARRELL

Ex. 1.2



Ex. 1.3

Moderato

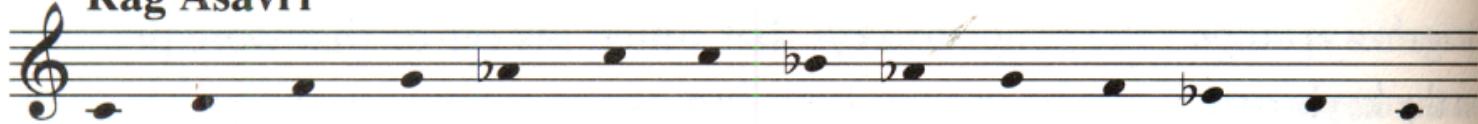
etc.

Ex. 1.4



Ex. 1.5

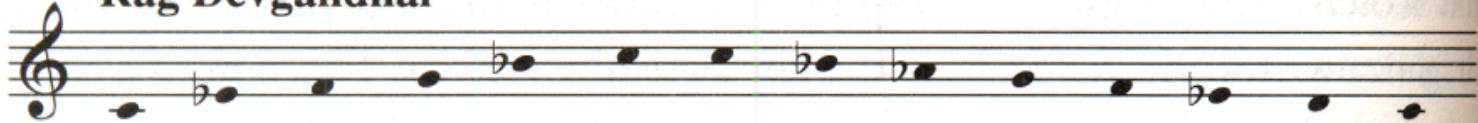
Rāg Āsāvṛī



Rāg Jaunpūrī



Rāg Devgandhar



This particular example is also of interest from the rhythmic point of view. Certain *tāls*, or rhythmic cycles, in Indian music, in particular *dādrā* (6 beats) and *kaharvā* (8 beats), are associated with lighter forms of vocal music:

Dādrā:

| | | | | | | | | |
|---|---|---|---|--|---|---|---|--|
| X | | | 2 | | | | | |
| | 1 | 2 | 3 | | 4 | 5 | 6 | |

Kaharvā:

| | | | | | | | | | | |
|---|---|---|---|---|--|---|---|---|---|--|
| X | | | 2 | | | | | | | |
| | 1 | 2 | 3 | 4 | | 5 | 6 | 7 | 8 | |

Moderato

Musical notation for Dādrā Tāl in 2/4 time. The treble staff (G clef) has a note on the 4th line, a 2/4 time signature, and two groups of three notes each, each group under a '3' above a bracket. The bass staff (F clef) has a note on the 3rd line, a 2/4 time signature, and two groups of three notes each, each group under a '3' above a bracket.

Dādrā Tāl: | ^X 1 2 3 | ² 4 5 ~~6~~ |

R E K H T A H.

Shushah myri bear,

Herodes,

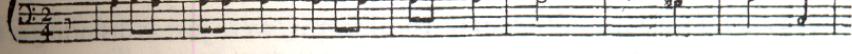
S:



Pia.

Adagio.

S:



Flut.

Pianiss.

Fort.



Pia.

Fut.

Pia.

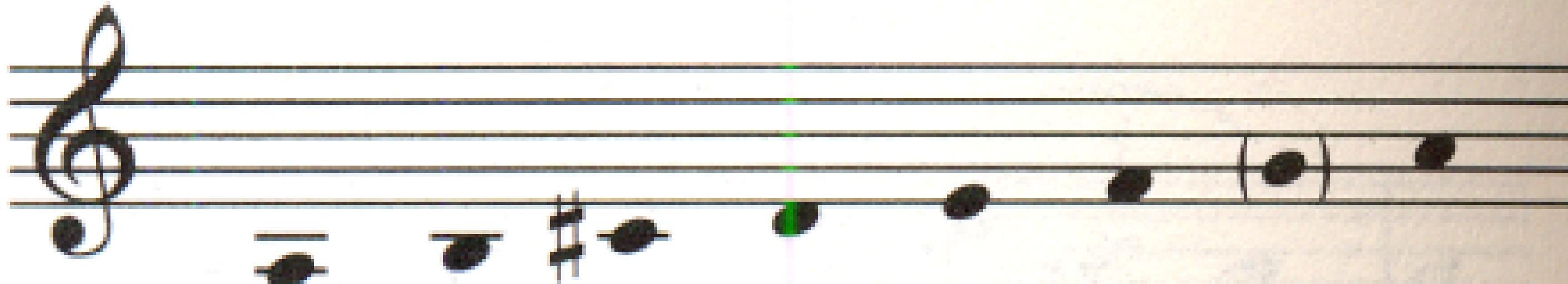
For.



Pia.

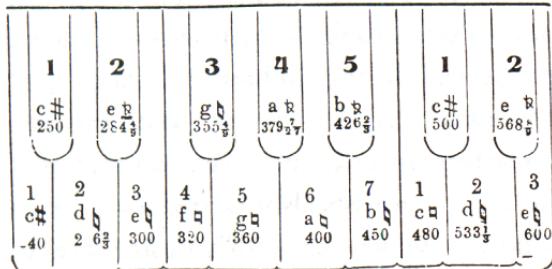
S:





Tuning Method of the Philharmonic Society's Organ.

Pitch C is taken as first white-left centre of key-board. Black keys when mentioned below are distinguished by black type, as **3**.



From pitch C (1 left of centre) tune without beats :-

- 5 ($\frac{5}{4}$), 4 ($\frac{4}{3}$), 6 ($\frac{6}{5}$), 3 ($\frac{3}{2}$).
- From 5 — 7 ($\frac{7}{4}$).
- From 4 — 2 ($\frac{2}{1}$), 5 ($\frac{5}{4}$).
- From 6 — 1 ($\frac{1}{4}$).
- From 2 — 3 ($\frac{3}{2}$).
- From 5 — 2 ($\frac{2}{1}$).
- From 2 — 4 ($\frac{4}{3}$).

Guide to Ragas in Volume II Ragas of Hindustan.

Bagesri—1, 4 (ri **3**).

Adana Bahar—(with ri \natural) 4 ; (with ri \flat) 1.

Bhairav—(approx.) with ri, dha \flat) 2.

Scalē = **2**, 3, **3**, **4**, **5**, 7, **2**, **2**

(with ni \natural (tartivra), ri, dha \flat , ga \flat) 6.

Bhairavi—6, 2 (2, **2**, 4, **3**, 6, **5**, 1, 2).

Bhimpalasi—1.

Bhup—(with dha \flat) 4, **5** (5, 1, 2, 4, **3**, 5).

(with dha \flat) **5** (5, 1, 2, 4, 5, 5).

Bihag—**5**, **2** (ga is **3**).

Bilaval—**5** (dha is **3**) 4.

Desh—4.

Deskar—1, 4 (4, **3**, 6, 1, 2, 4).

Dev Gandhar—2 (2, **2**, 4, **3**, 6, **5**, 1, or **1**, 2).

Dhanasri—1, 4 (ri \natural is **3**).

Hamir—**5**, **2** (ga is **3**).

Hindol—**5**, **2** (**2** **3**, 6, 1, **2**).

Jivanpuri—6, 2, (ma is **3**).

Kamod. Yamankalyan.—same as Bihag.

Kanada—1.

Kafi—1, 4 (ri is **3**).

Kedar—**5** (dha is **3**).

Khamaj, Khambavati Malhar—same as Bilaval.

Lalit.—**5**, (ri is too low).

Malkans—6, \natural (ma is **3**).

Marva—**5** (5, 7, 2, 3, **3**, 6, 5).

Megh Malhar—**5** (approx).

Miya Malhar—4.

Multani—2 (ma \flat is too high).

Paraj—2 approx. (2, 3, **3**, **4**, or 6, **5**, 7, 2, 2).

Puriya—2 or **5** (ri is to low).

Purvi—Same as Paraj.

Ramkali—**2** (see Bhairav).

Sankara—**5**, 1, **2** (ga is **3**), 4.

Sarang—**5**, 4.

Gaud Sarang—**2**.

Srirag—Same as Purvi (2, 3, **3**, 6, **5**, 7, 2, 2).

Todi—6, 2, 3, (all approx.)

Note—in the case of ga, ma, ni is the old \flat (tivra).

\natural in the case of ri, dha is the old \flat (madhy or shuddh tivra).

\flat in the case of ga, ma, ni, is the old \flat (tartivra).

\flat in the case of ri, dha is the old \flat (tivra).

These changes have been introduced by the Universal Notation.

Figure 2.1. The precise measurement of intervals was a topic that preoccupied both Indian and Western musicologists in the late nineteenth and early twentieth centuries. This is a diagram of the tuning system of the Philharmonic Society of Western India's organ.

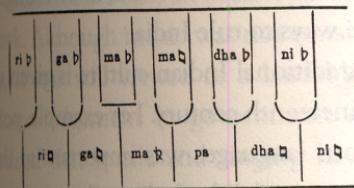
THE DOUBLE BOX HARMONIUM

AS TUNED FOR

Shrimant Appasaheb, Chief of Sangli.

THE BHAI RAVI PETI

The two outer stops.

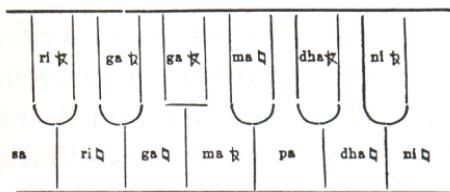


Comparative vibration numbers :—

sa 240, ri b 270, ga q 300, ma r 320, pa 360
 ri b 256, ga b 288, ma b 324, ma q 337 $\frac{1}{2}$.
 dha q 405, ni q 450
 dha b 384, ni b 432

THE KAFI PETI

The three inner stops.



Comparative vibration numbers :—

a 240, ri b 266 $\frac{1}{2}$, ga q 300, ma r 320,
 ri r 248 $\frac{1}{2}$, ga b 284 $\frac{1}{2}$, ga r (red) 280,
 pa 360, dha q 400, ni q 450.
 ma q 337 $\frac{1}{2}$, dha r 373 $\frac{1}{2}$, ni r 426 $\frac{2}{3}$

Tuning Method (without beats).

sa to pa $\frac{1}{2}$; sa to ga q $\frac{1}{2}$; sa to ma r $\frac{1}{3}$; sa to gab $\frac{5}{6}$,
 sa to dha b $\frac{5}{6}$.
 pa to ri b $\frac{2}{3}$; pa to ni q $\frac{2}{3}$.
 ma r to ri b $\frac{1}{2}$.
 ri b to ma q $\frac{1}{2}$; ri b to dha q $\frac{2}{3}$.
 gab to ni b $\frac{2}{3}$.

Tuning Method (without beats)

sa to pa $\frac{1}{2}$; sa to ga q $\frac{1}{2}$; sa to dha q $\frac{5}{6}$.
 sa to ma r $\frac{1}{3}$; sa to ga r $\frac{7}{8}$.
 pa to ni q $\frac{2}{3}$; ni q to ma q $\frac{2}{3}$.
 ma r to ri q $\frac{2}{3}$; ma r to ni r $\frac{2}{3}$.
 ga r to dha r $\frac{4}{3}$; dha r to ri r $\frac{2}{3}$.

Figure 2.2. The tuning system for a double box harmonium belonging to Shrimant Appasaheb, Chief of Sangli, showing microtonal alterations for two Indian scale-types.

कर्ट सा नि धि ॥ प॒ प॒ नि धि प॒ ॥
ख द र्ज य न ख ० वि प

म॒ ग॒ ग॒ म॒ ग॒ ॥ कर्ट कर्ट सा सा ॥
य न ० ख य मा अ सात् त तं ॥ ३२ ॥

शिखरिणी ।

जितोऽयोध्याभूपो विपुलवस्त्राली वडधन-
स्त्रया हायद्रावादावनिपमदगर्वं प्रशमितं ।
तथा दिष्टीश्यस्य प्रकतिवलदन्वे स्त्रगुहता
स्त्रसेनाभिर्भूषा समरजयभूता विभवदा ॥ ३३ ॥

रागिणी वागीश्वरी ।

म॒ म॒ म॒ म॒ ग॒ ॥ कर्ट ग॒ कर्ट ग॒
जि तो यो ध्या भू ० पो वि पु

म॒ म॒ प॒ ॥ म॒ ग॒ कर्ट कर्ट कर्ट सा ॥
ल व ल श ली य ज ध न

peba du rja yaff, ta syá — dhi pa

tyā — sva ya má tma sá t kri tañ. (32.)

(33.)

THOU hast beaten the mighty and Kubera-like-wealthy
king of Oude, and humbled the pride of the king of Hyderabad;
and having routed the adherents of the Emperor by means of
thy own forces, hast re-established thy supremacy over Delhi—a
supremacy which has added much to thy wealth and glory.

RÁGINÍ BÁGÍSVARÍ.

Ji to yo dhyá bhú — po bi pu

la ba la s'a If ba hu dha na,

Ex.2.2 God Save the Queen

| | | | |
|---|-------|-----|-------|
| H | | | |
| M | C C D | C D | E E F |
| L | | B | |

God save our gra — cious Queen, Long live our

| | | | |
|---|-------|-----|-----------|
| H | | | |
| M | E D C | D C | C C D E F |
| L | | B | G G G |

no — lie Queen, God save the Queen. Send her vi-

| | | | |
|---|-------|-------|-----------|
| H | | | |
| M | G F E | F F F | F E D |
| L | | B | E F E D C |

o — ri — ous, Happy and glo — ri — ous, Long to reign

| | | | |
|---|-------|-------|-----|
| H | | | |
| M | E F G | A G F | E D |
| L | | B | C |

O — ver us God save the Queen.

Ex. 3.1

1st.

 Dill ne dann leea re, R E K H T A H.
 For. Pia.
 Pia. For.
 For. Pia.
 Variation 1st.
 Pia. For.
 Piu Andante. For.

R E K H T A H.

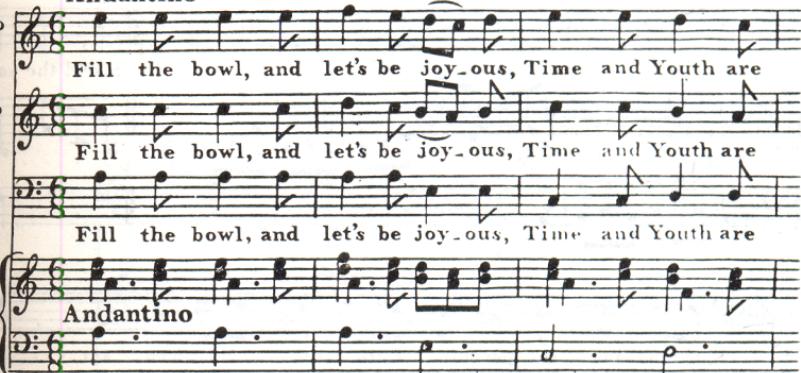
Dill ne danne leea re

Patan

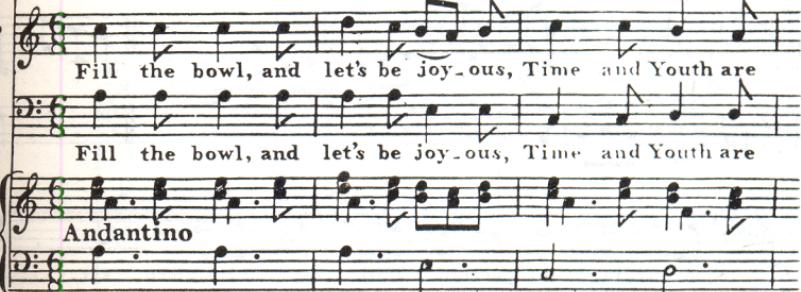
Fill the Bowl, and let's be joyous.

Air VI.

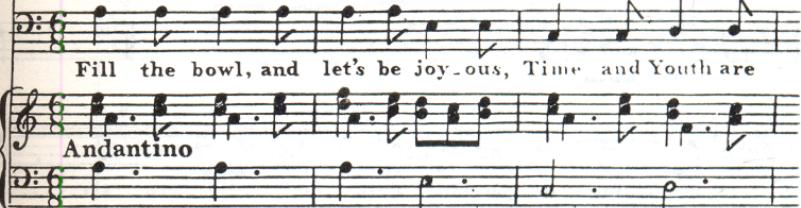
Andantino

Soprano 1^{mo}: 

Fill the bowl, and let's be joyous, Time and Youth are

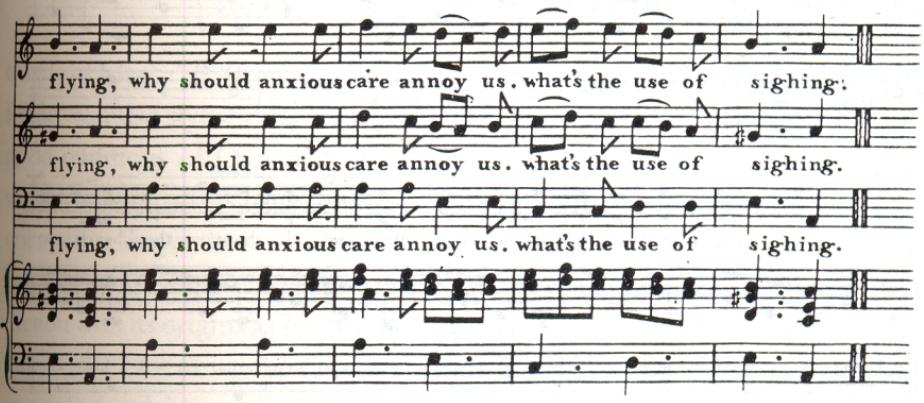
Soprano 2^{do}: 

Fill the bowl, and let's be joyous, Time and Youth are

Basso: 

Fill the bowl, and let's be joyous, Time and Youth are

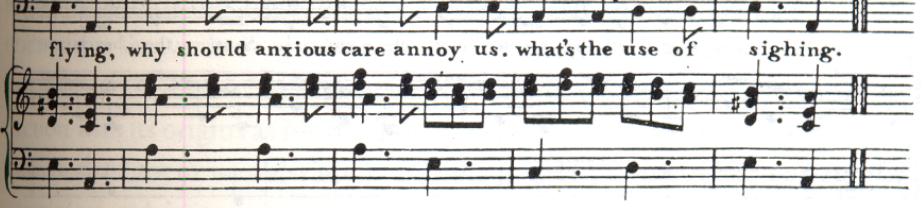
Piano Forte: 

Andantino 

flying, why should anxious care annoy us. what's the use of sighing:

flying, why should anxious care annoy us. what's the use of sighing.

flying, why should anxious care annoy us. what's the use of sighing.



N. B. The Music in the Major Key, has been added to this Air.

Hark the Song.

Slowly *melancholy*

The musical score consists of four staves of music. The first staff is for the piano, marked 'Slowly' and 'melancholy', with a treble clef, a key signature of four flats, and a 6/8 time signature. The second staff is for the piano, marked 'ff' (fortissimo) and 'p' (pianissimo), with a treble clef, a key signature of one flat, and a 2/4 time signature. The third staff is for the piano, with a treble clef, a key signature of one flat, and a 2/4 time signature. The fourth staff is for the piano, with a treble clef, a key signature of one flat, and a 2/4 time signature. The lyrics are integrated into the music, appearing below the piano staves. The first line of lyrics is 'Hark! the song of the'. The second line is 'moan--ing ves-per gale, Thro' the wild fern way--ing;'. The third line is 'Bil-- lows tinged with the moon - beam clear, and pale, Scarce the beach are'. The fourth line is partially visible at the bottom.

Hark! the song of the

moan--ing ves-per gale, Thro' the wild fern way--ing;

Bil-- lows tinged with the moon - beam clear, and pale, Scarce the beach are



Ex. 3.5

Andante espressivo

(From a Hindostani Melody)

Violino Solo *g.v.a. alta*



Figure 3.1. The heroic and loyal Indian soldier as portrayed in nineteenth-century popular song (British Music Hall Society.)

Kashmiri Song.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN

Moderato assai, con molto sentimento.

VOICE.

Copyright, 1902, by Mrs. Woodforde-Finden.
New Edition, Copyright, 1908, by Boosey & Co.

H. 8821.



The Temple Bells.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto.

PIANO.

The Temple bells are ring - ing, The

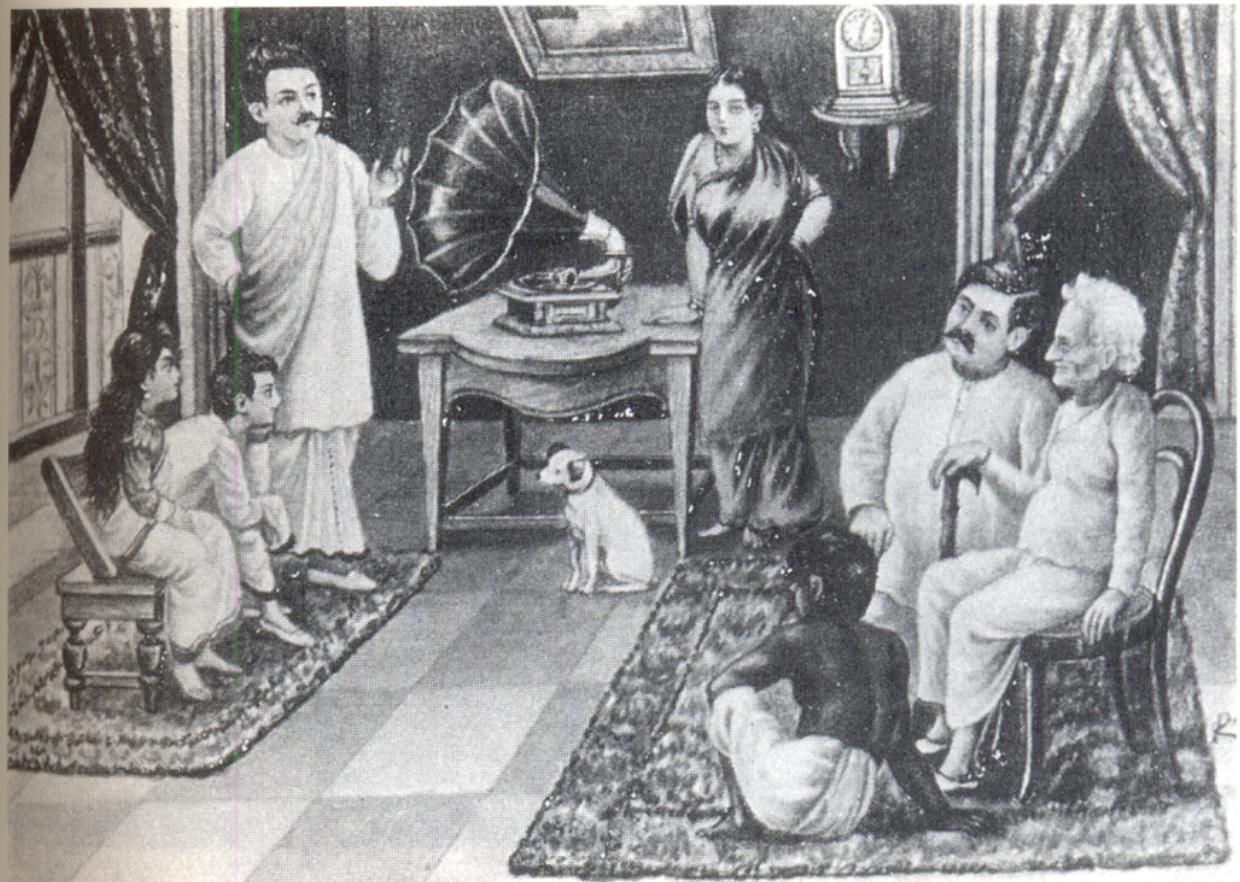


Plate 1. The marvels of the gramophone come to a middle-class Indian household. (EMI Music Archives, 1907.)



Plate 2. The goddess Sarasvati discovers a new medium of sound in the gramophone. (EMI Music Archives, 1906.)



Plate 3. The goddess Durgā uses the magical properties of the gramophone to subdue wild beasts. (EMI Music Archives, 1907.)

THE "GRAMOPHONE"
IN THE COURT OF
CHANGIER THE MAGNIFICENT



Plate 4. The gramophone travels in time—a suitable gift for a Moghul emperor. (EMI Music Archives, 1905.)



Plate 5. Dancing girls, the quintessential symbol of the sensual and mysterious East, emerge from the horn of a gramophone. (EMI Music Archives, 1907.)

Rag Khambāj, Tāl Ektāla

Āmār kara tomāra binā

♩ = 60 Andante

Ā-ma-r(a) ka-ra to_mā-r(a) bi - - nā - - la-ha go la-ha tu-
le. Ā-mār(a) ka-ra to - mā - r(a) bi - - nā.

U-thi-be bā-ji tan - tri tan - tri rā-ji Mo-ha-na an - gu-
le. Ā - ma - r(a) ka - ra to - mā - r(a) bi - - nā.

Ko - ma - la ta - ba ka - ma - la ka - re pa - ra - sa ka - ro pa - rā - na pa - re.

U-thi-be hi - yā gun - ja - rī - yā ta - ba sra - va - na mu - le

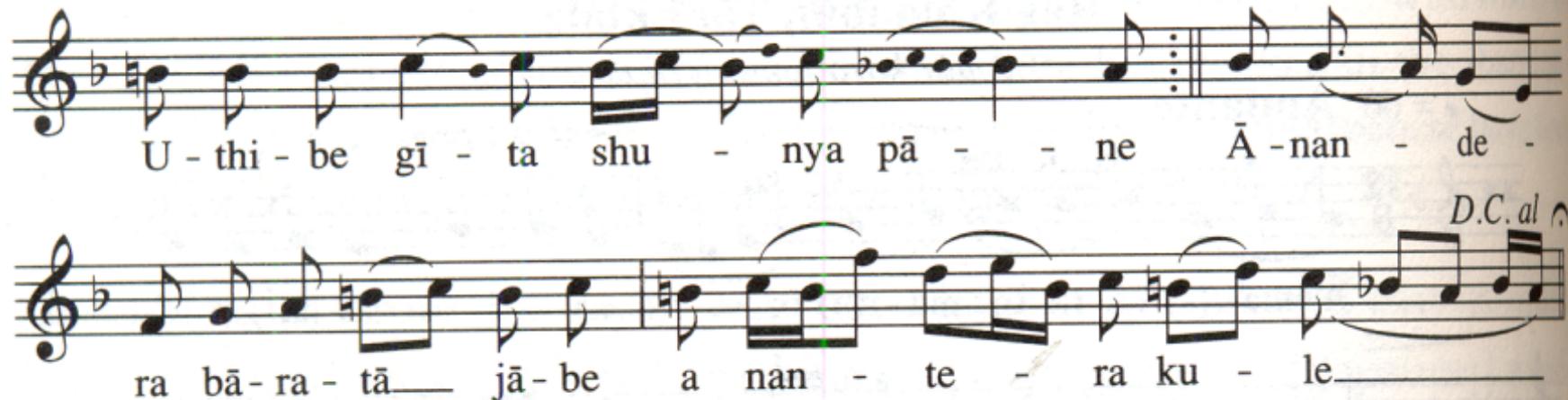
Ā - mā - r(a) ka - ra to - mā - r(a) bi - - nā. Ka - kha - na

su - khe ka - kha na - du - khe kān - di - be cha - hi to - mā - ri mu - khe

Cha - ra - nā pa - rhi ra - be ni ra - be ra - hi - be ja - be bhu - lo.

Ke - ho - nā jā - ne ki na - ba tā - - ne

Ex. 5.1 *cont.*



U - thi - be gī - ta shu - nyā pā - ne Ā - nan - de -

ra bā - ra - tā jā - be a nan - te ra ku - le *D.C. al*

Make me thy *vīnā*; lift me in thine arms. All the strings of my heart will break out at thy finger-touch. With thy tender hands touch my life, and my heart will murmur her secrets in thine ears. In happiness and in sorrow she will gaze on thy face, and cry; and shouldst thou neglect her she will remain silent at thy feet. None knows in what new strains her songs will rise up to the heavens and send a message of joy to the shore of the infinite.

MARCH ALONE! STAND ALONE!

Akla Chelo Re!

March Time

Chorus

S

1st Time



2nd Time

3

Verse

3

march! Stand with courage, march with courage, Stand with courage, boldly step out lone! Al tho'



Chorus



0-0 even though all should leave thee,

Leave thee lone, to face the forest—

Lone, unlucky one, leave thee—!

0 break through the thickets of jungle, jaggy.

Break, with blood-reddened fe-et,

Tho' with blood-reddened fe-et! Still cleaving,

0 tread out, O tread out, still tread out thy tra-ek!

Still tread thy way, alone!

Refrain (with ' March ').

An-d whēn, in darkness and tempest,

Dōors are barred and lamps are hidden—

Lamps are darkened and hidden—

Lightening flash, wi' thunder crashing,

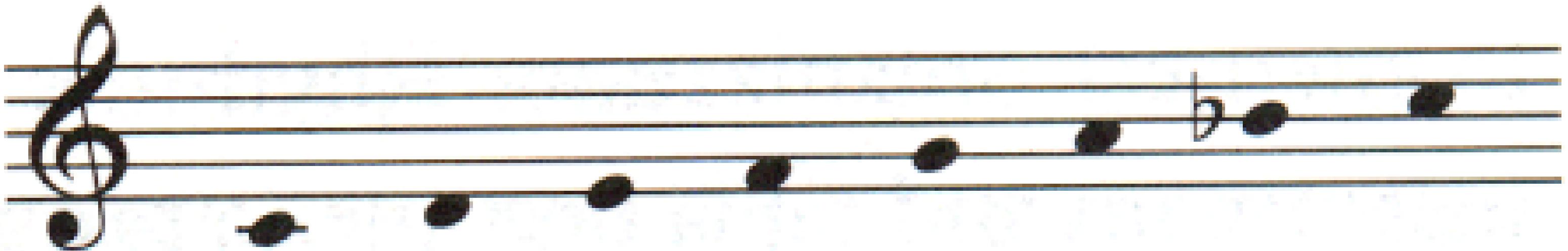
Strike and burn thy body,

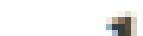
Thy spirit shall fla-me withi-n,

Till spirit and body, a brazier, burning,

Shall light thy way, alone!

Refrain (with ' March ').





I was continually playing Indian music lessons which are called sargams the bases of different ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales. The best part for me was the instrumental solo in the middle which is in 5/4 time, the first of the strange rhythmic cycles I caught onto, 12,123,12,123.⁵⁰

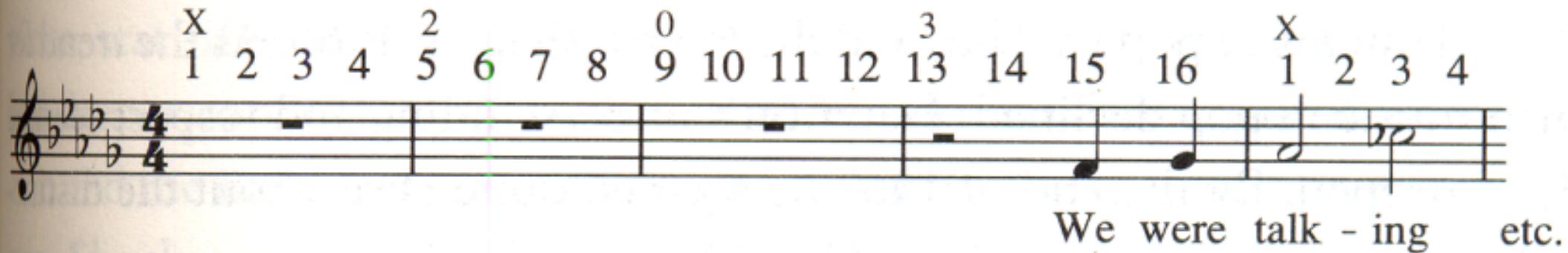
The melodic material of this piece derives from the *Khamāj* and *Kāfi thāts* of North Indian music. Two *tāls* are employed: *tīntāl* (16 beats) and *jhāptāl* (10 beats):

| | | | | | | | | | | | | | | | | | | | | | |
|------------------|---|---|---|---|---|---|---|---|---|---|--|---|----|----|----|--|----|----|----|----|--|
| | X | | 2 | | 0 | | 3 | | | | | | | | | | | | | | |
| <i>Tīntāl</i> : | | 1 | 2 | 3 | 4 | | 5 | 6 | 7 | 8 | | 9 | 10 | 11 | 12 | | 13 | 14 | 15 | 16 | |
| | X | | 2 | | 0 | | 3 | | | | | | | | | | | | | | |
| <i>Jhāptāl</i> : | | 1 | 2 | | 3 | 4 | 5 | | 6 | 7 | | 8 | 9 | 10 | | | | | | | |

Ex. 6.3

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of four flats. The score consists of two systems of music. The first system begins with a measure of two eighth notes, followed by a measure of a dotted half note and a sixteenth note. The second system begins with a measure of a dotted half note and a sixteenth note, followed by a measure of a dotted half note and a sixteenth note. The music is written on a five-line staff with various dynamics and performance instructions.

Ex. 6.4

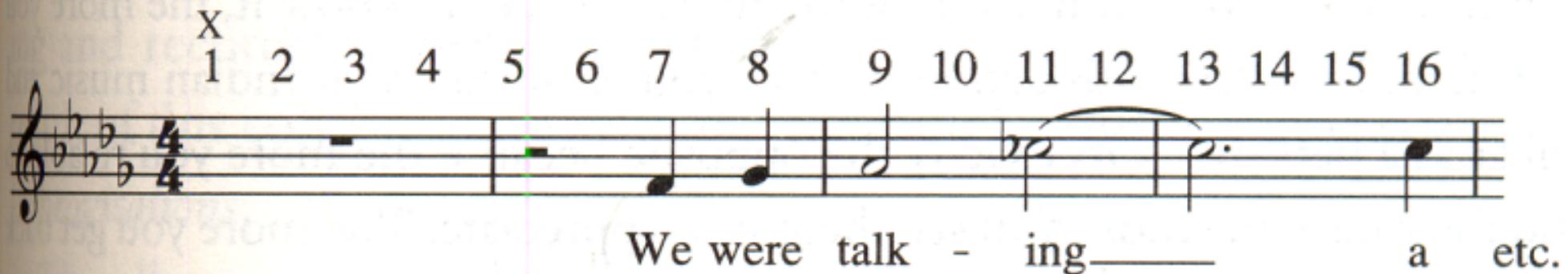


16-measure musical score for Ex. 6.4. The score is in 4/4 time, common time, and has a key signature of four flats. The notes are represented by numbers 1 through 16 above the staff, with 'X' at the beginning and end. Measure 1: X. Measure 2: 1. Measure 3: 2. Measure 4: 3. Measure 5: 4. Measure 6: 5. Measure 7: 6. Measure 8: 7. Measure 9: 8. Measure 10: 9. Measure 11: 10. Measure 12: 11. Measure 13: 12. Measure 14: 13. Measure 15: 14. Measure 16: 15. Measure 17: 16. Measure 18: X. Measure 19: 1. Measure 20: 2. Measure 21: 3. Measure 22: 4. The lyrics "We were talk - ing etc." are written below the staff.

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 X 1 2 3 4

We were talk - ing etc.

Ex. 6.5



16-measure musical score for Ex. 6.5. The score is in 4/4 time, common time, and has a key signature of four flats. The notes are represented by numbers 1 through 16 above the staff. Measure 1: X. Measure 2: 1. Measure 3: 2. Measure 4: 3. Measure 5: 4. Measure 6: 5. Measure 7: 6. Measure 8: 7. Measure 9: 8. Measure 10: 9. Measure 11: 10. Measure 12: 11. Measure 13: 12. Measure 14: 13. Measure 15: 14. Measure 16: 15. Measure 17: 16. The lyrics "We were talk - ing _____ a etc." are written below the staff.

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

We were talk - ing _____ a etc.

Ex. 6.6

E Seven times

Handwritten musical score for Popular Music and Jazz, page 199. The score consists of ten staves of music for various instruments. The instruments include: 2. (Treble clef), 2. (Treble clef), Dec. (Bass clef), Bass (Bass clef), Ass. (Bass clef), Dr. (Drum), Tr. (Treble clef), Tr. (Treble clef), C. (Clef), and Bass (Bass clef). The music is in common time (indicated by '4'). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten in black ink on white paper. There are some green highlights and markings, such as a green bracket under the first two staves and a green vertical bar in the middle section of the Tr. (Treble clef) staff.